

THE UP-TO-DATE EDITION.

MACKNEY'S BANJO TUTOR,

FOR BANJOS CONTAINING FROM 5 TO 9 STRINGS,

WITH DIAGRAMS, SCALES, EXERCISES, JIGS, BREAK-DOWNS, DANCE TUNES, &c.; AND THE FOLLOWING POPULAR VOCAL AND INSTRUMENTAL MUSIC.

Price NINEPENCE.

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Price NINEPENCE.

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MACKNEY'S UP-TO-DATE BANJO TUTOR.

NOTES, CHARACTERS, &c., USED IN MUSIC.

MUSICAL sounds are expressed by certain characters called notes. These notes are denominated by the first seven letters of the alphabet, viz. : A, B, C, D, E, F, G, and are placed on a staff composed of five lines and four spaces ; that is, either on the lines or in the spaces between the lines. Sometimes the notes extend above or below the staff ; the additional lines that are used are called ledger lines above or below the staff.

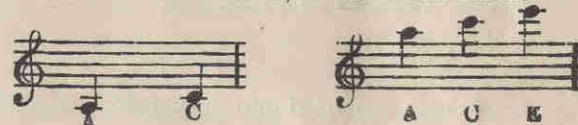
NOTES ON THE LINES.



NOTES IN THE SPACES.



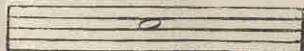
ADDITIONAL, OR LEDGER LINES.



Six species of Notes are generally used, namely :—



The relative proportion they bear to each other is as follows :—

A Semibreve  is equal in duration

to Two Minims,



four Crotchets,



Eight Quavers,



Sixteen Semiquavers,



or Thirty-two Demisemiquavers.




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DOTTED NOTES.

A dot increases a note half its length, for example:—


A semibreve, dotted thus—  is equal to 3 minims—  A minim, dotted thus—  is equal to 3 crotchets— 

A crotchet, dotted thus—  is equal to 3 quavers—  A quaver, dotted thus—  is equal to 3 semiquavers— 

OF RESTS.

Rests are marks of silence. The duration of each rest is equal to a note of the same name.

Semibreve Rest. Minim Rest. Crotchet Rest. Quaver Rest. Semiquaver Rest. Demisemiquaver Rest.



OF BARS.

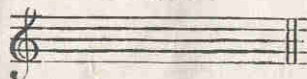
Every piece of music is divided into short and equal portions called *bars*, by lines drawn perpendicularly across the staff, thus:—

A Bar.

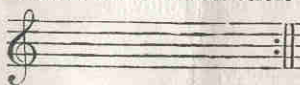


A piece of music is also divided into strains by the use of the double bar. When dots are placed before the double bar, they show that the previous strain is to be repeated. When after the double bar, that the strain following is to be repeated.

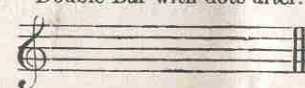
Double Bar.



Double Bar with dots before



Double Bar with dots after.



TIME.

There are three kinds of time, viz.: *common* time, when each *bar* contains two or four equal parts; *triple* time, when each *bar* contains three equal parts; and *compound* time, when each *bar* contains six or more parts. Common time is marked by the letter C and by figures. Triple and compound time by figures only. The letter C signifies that each *bar* contains the value of a semibreve.

When figures are used, they signify that each *bar* contains such fractional part of a semibreve as the figures indicate, thus, in the following example:—



The upper figure shows the number of parts or counts, the lower figure the kind of note to each part or count.

EXAMPLES OF TIME.





Examples of time signatures and note values with counts above them:

- Common time (C): 1 2 3 4, 1 2 3 4, 1 2 3 4
- 3/4 time: 1 2 3, 1 2 3, 1 2 3

THE SHARP (#), FLAT (b), AND NATURAL (n).

The *sharp* is a sign which raises a note a semitone, the *flat* lowers a note a semitone, and the *natural* restores a note that has been affected by a sharp or flat to its original sound. A sharp or flat placed before a note is called an *accidental*, and affects all the notes of the same name throughout the *bar* in which it occurs. When sharps or flats are placed at the beginning of a piece of music, they affect all notes of the same name throughout the piece. The sharps or flats thus placed are called the *signature*, because they indicate some particular key.

THE PAUSE, &c.




The pause  is placed over notes and rests, and denotes that the performer may dwell upon the note as long as he thinks proper. When a pause is placed over a double bar it shows the end of the piece. *Da Capo*, or *D.C.*, indicates that the performer must begin the piece again, and end at the first double bar, or continue to the word *fine*. The sign  shows that the performer must return to that sign, and end as before stated.

POSITION AND METHOD OF HOLDING THE BANJO.

The performer should sit in a natural, easy, and erect position. The hoop, or body of the Banjo, should rest on the right thigh, close to the body, so that the wrist of the right hand may come directly over the bridge, the thumb over the fifth string, and the first finger over the first string. The arm must be held still, while the hand is kept perfectly free. The neck, or handle of the Banjo, should rest in the left hand, between the thumb and first finger, and must be so far from the nut as to allow the tip of the first finger to press on the second string, where it is marked C on the diagram for the Banjo with six strings, about an inch-and-a-half from the nut. The second finger should come down on the first string, where it is marked E, which is about an inch-and-a-half from C, and three inches from the nut. As a general rule these two fingers are put down at the same time, and also raised together. When the expression, *fingers down*, is used, it means the first and second fingers, as in the above described position. When the term, *fingers up*, is used, it means the same fingers up.

There are three terms applied to the fingering of the left hand, viz: *fingers down*, *fingers up*, and *snap* or *pull*, which last is done by pulling a string with a finger of the left hand, after a note is made on the same string with the right hand.

The notes that are made as just described are called *slurred notes*,

and are marked thus—  or, . Notes marked thus—  are made by pulling with a finger of the left hand (generally the second finger), after a note is made on a different string with the right hand.

METHOD OF PLAYING SINGLE, DOUBLE, AND TRIPLE STRIKES.

There are five principal movements or motions used in playing the Banjo, which all beginners should become acquainted with, being the foundation of real Banjo style of music.

Four of these movements are termed *strikes*; the fifth is termed a *false*, or *slurred* note, which is made by pulling or snapping with either the second, fourth, or little finger, and sometimes the first finger of the left hand, after a note is made with a finger of the right hand.

THE FINGERING.

X signifies that the thumb is to be used.

The figures and letters above the staff have reference to the right hand, and those below have reference to the left hand.

All notes with the double stem  are made with the thumb of the right hand.

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TUNING THE BANJO.

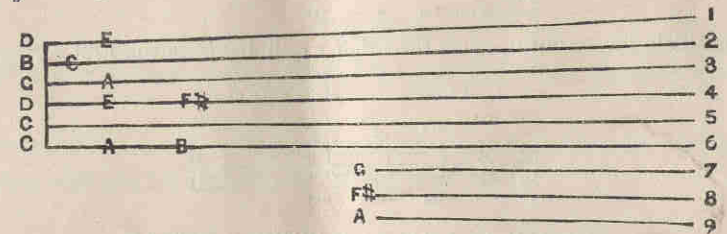
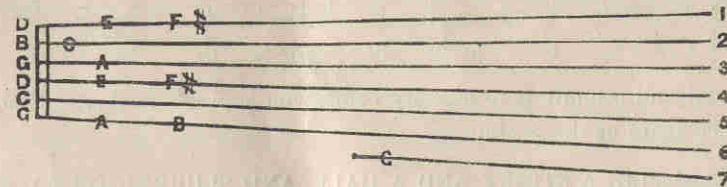
The Banjo may be tuned in various keys; when the six string banjo is tuned in the key of G the following notes are made on the open strings:

When the five string Banjo is tuned in the key of D, the following notes are made on the open strings:—

SCALE OF THE SIX STRING BANJO IN THE KEY OF G.

SCALE OF THE FIVE STRING BANJO IN THE KEY OF G.

SCALE OF THE FIVE STRING BANJO IN THE KEY OF D.



The nine string is not nearly so much used as the six or seven string Banjo

As the thumb of the left hand is never used, when the first finger and thumb are mentioned, the performer will know that it is intended for the right hand.

FIRST EXAMPLE: TO MAKE A STRIKE

Left hand fingers down, the first finger on the second string marked C on the diagram, the second finger on the string marked E. *Right hand*; have the wrist directly over the bridge, touch the first string with the back of the nail of the first finger, and the thumb-string immediately after with the end, or ball of the thumb, x raise the fingers up and repeat the strike.

The note with two tails is to be played on the thumb-string



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SECOND EXAMPLE: A STRIKE AND A HALF.

Make the strike the same as in the last example, first with fingers down; make another note with the first finger of the right hand on the first string, * raise the fingers up and repeat.*



The star (*) means to practise so far and commit it to memory before you proceed farther. Practise to the first star, then to the next, and, as you acquire each part, commence again at the beginning.

THIRD EXAMPLE: A STRIKE AND A HALF, AND SLURRED OR FALSE NOTES.

Make a strike and a half, the same as in the previous example, fingers down, then pull or snap the first string with the second finger of the left hand immediately after you make the half-strike * (Made in the same time as a strike and a half.)



Fingers down again, strike, put the little finger down, raise the other up, half-strike the first string, and pull with the little finger.*



FOURTH EXAMPLE: A DOUBLE STRIKE.

Strike; fingers down, as in previous examples, touch the first string with the first finger of the right hand, and the second string with the thumb, immediately after.



Raise the fingers up and repeat.*



FIFTH EXAMPLE: A TRIPLET.

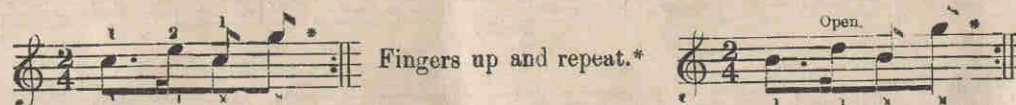
(THREE NOTES IN THE TIME OF TWO.)

Two fingers down, half-strike or touch the first string with the first finger of the right hand, then pull or snap the first string with the second finger of the left hand, put the fingers down again, and make a double-strike, as above: * to be made in the same time as the double.



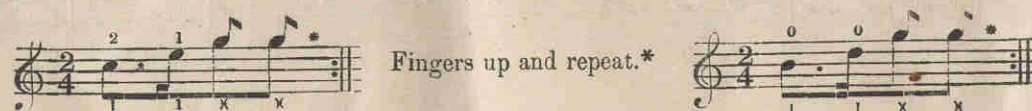
SIXTH EXAMPLE.

Touch the second string, fingers down, with the first finger of the right hand, and the first, second, and thumb-string with the thumb, immediately after.*



SEVENTH EXAMPLE

Fingers down; touch the second string with the first finger of the right hand, give a single strike (that is, touch the first string and the fifth, or thumb-string), and touch the thumb-string once more.*



N.B. It is not necessary to learn all the examples at the commencement. All that is necessary is to learn the *strike*, the *strike and a half*, and the *double-strike*: everything else can be accomplished as the student progresses.

CHORDS.

The union of two or more sounds forming a chord, must be played by sliding the first finger of the right hand rapidly over the strings, beginning with the lowest note.

When the same chord is to be repeated twice or more times, they may be played alternately, as above described, and also by sliding the thumb rapidly over the strings, beginning with the highest note of the chord.



CHROMATIC SCALE FOR THE SIX STRINGED BANJO.



CHORDS.



THE FOUR-IN-HAND BREAKDOWN.



THE FAIRY DANCE. (Jig.)



CUTTY SARK. (REEL.)



COAL BLACK ROSE. (WALK ROUND.)



BRISTOL HORNPIPE.



TINK A TINK. (COUNTRY DANCE.)



GAVOTTE DE VESTRIS.



MONEYMUSK. (REEL.)



No. 1.

YOU CAN'T LOSE ME, CHARLIE.

Arranged by CLIFFORD ESSEX.
Tempo di Schottische.

HARRY S. MILLER.

VOICE. 1. I've got a lit - tle yal - ler girl struck on me,

BANJO. *f* SYM. 4PB 4B *cres.* *f* *p*

I'm 'bout as tired of her as I can be; Try to shake her off—'taint no use try-ing, She al - lus turns up, and al - lus cry-ing—

CHORUS. *mf* (Closed mouth.)

"O yer can't lose me, Char-lie! 'Deed, yer can't lose me, Char-lie! Try in eb - 'ry man-ner, for to shake yer lit - tle Hanner, 'Um,

um, um,' says yer ba - by— But yer can't lose me, 'deed yer can't! ".....

SYM. *cres.*

2 I was at a little party—things did rip;
 I kind o' thought I'd given her the slip,
 I was flirting with three pretty dears—
 She elbows in—whispers in my ears—

CHO. "O yer can't lose me, Charlie!
 'Deed, yer can't lose me, Charlie!
 Knowed as I should find yer, and I wasn't far behind yer,
 * 'Um, um, um,' says yer baby—
 But yer can't lose me, 'deed yer can't!"

c I saved a little money, a real good pile,
 I slipped off to the races with a smile;
 I got a good tip, won a pot o' money,
 Went to draw the brass—there stood my honey!—

CHO. "O yer can't lose me, Charlie!
 'Deed, yer can't lose me, Charlie!
 Knowed yer was a winner—buy me chicken for my dinner!"

* 'Um, um, um,' says yer baby—
 But yer can't lose me, 'deed yer can't!"

4 I got upon a train—said I shan't go back!
 Another train busted us off the track;
 Up in the air c'llision sent me flying,
 When I came down there was that gal crying—

CHO. "O yer can't lose me, Charlie!
 'Deed, yer can't lose me, Charlie!
 Yer tried to climb to glory, but it's still the same old story—
 * 'Um, um, um,' says yer baby—
 But yer can't lose me, 'deed yer can't!"

5 I went upon the river; she came too—
 Stepped into the boat, and the boat broke through!
 Thought "At last she's gone!" I watch her sinking—
 She grabbed me quick—and she says, "I'se thinking—

CHO. That yer can't lose me, Charlie!
 'Deed, yer can't lose me, Charlie!
 Though, you wouldn't grab me, yet the river wouldn't hab
 me—
 * 'Um, um, um,' says yer baby—
 But yer can't lose me, 'deed yer can't!"

6 One day she was a-dying—nearly dead!
 (Wicked thoughts o' gladness in my head!
 "Though I'm a pegging," she said, dejected,
 "There's one thing must be recollected—

CHO. O yer can't lose me, Charlie!
 'Deed, yer can't lose me, Charlie!
 Don't let a bogie daunt yer, for my ghost is going to haunt
 yer—
 * 'Um, um, um,' says yer baby—
 But yer can't lose me, 'deed yer can't!"

* These sounds are produced with a closed mouth.

No. 2.

THE CAT CAME BACK.

HARRY S. MILLER.

Con spirito.

VOICE. *p* 1. Dar was ole Mis - ter John - son, he had

BANJO. *SYM. S.* *f* *p*

trou - ble of his own, He had an ole yal - ler cat that would'nt leave its home; He tried eb - 'ry-thing he knew to keep de cat a - way. E - ben

CHORUS. f

sent it to the preach - er an' he tole it for to stay. But de cat came back, could - n't stay no long - er, Yes, de cat came back de

ve - ry next day, De cat came back, thought she was a gon - er, But de cat came back for it would - n't stay a - way. would - n't stay a - way.

1st. *2nd.* *ff* *D.C.*

- 2 De cat did hab some company one night out in de yard.
Some one frowed a bootjack, an' dey frowed it mighty hard,
Caught de cat behind de ear, she thought it rather slight,
When along dar comes a brick-bat an' it knocked it out ob sight. —CHO.
- 3 One time did gib de cat away to man in a balloon
An' tole him for to gib it to de man in de moon;
But de b'loon it busted, sho, an' eb'rybody sed
It wer seben miles away or more dey picked de man up dead. —CHO.
- 4 De cat was a possessor ob a family ob its own,
Wid seben little kittens till dar comes a cyclone,
Blowed de houses all apart and tossed de cat around;
While de air was full ob kittens not a one was eber found. —CHO.
- 5 De cat it were a terror, and dey said it wer be best
To gib it to a nigger who was going out West.
De train going 'round de curve struck a broken rail,
Not a blessed soul aboard de train wer left to tell de tale. —CHO.

- 6 A man down on de corner swore to kill de cat at sight,
Loaded up a musket full ob nails and dynamite.
Waited in de garden for de cat to come around;
Half-a-dozen little pieces of de man was all dey found. —CHO.
- 7 Little boy took de cat away, he got a dollar note,
Took it down de ribber in a little open boat,
Tied a brick around its neck, an' stone about a pound;
Now dey're grappling in de ribber for a little boy that's drowned. —CHO.
- 8 While de cat lay a-sleeping an' a resting one day,
'Round came an organ-grinder an' he began to play;
De cat look'd around awhile an' kinder raised her head
When he played Ta-rah-dah boom-da-rah, an' de cat dropped dead
- CHO. But its ghost came back to tell you all about it;
Yes, its ghost came back, between you and I.
Its ghost came back, may be you will doubt it,
But its ghost came back just to bid 'em all good-bye.

No 3.

TWO LITTLE GIRLS IN BLUE.

CHARLES GRAHAM

SYM.
8 *Tempo di Valse.*

BANJO. *f*

VOICE.

1. An old man gaz'd on a pho - to-graph, in the lock-et he wore for years,..... His ne-phew then ask'd him the rea son why that

BANJO. *p*

pic-ture had caus'd him tears,..... Come, lis - ten, he said, I will tell you lad, a sto - ry that's strange but true:..... Your fa - ther as

CHORUS.

I at the school one day, met two lit - tle girls in blue..... Two lit-tle girls in blue, lad, two lit - tle girls in

blue..... They were sis - ters, we were bro - thers, and learn'd to love the two,..... And one lit - tle girl in blue,

lad, who won your fa - ther's heart,..... Be - came your mo - ther, I mar-ried the o - ther, but we have drift-ed a - part.....

cres. *f*

D.C. 8

2 That picture is one of those girls, he said, and to me she was once a wife,
I thought her unfaithful, we quarrelled, lad, and parted that night for life,
My fancy of jealousy wronged a heart, a heart that was good and true,
For two better girls never lived than they, those two little girls in blue.—CHO.

No. 4.

SWEET MARIE.

Arranged by ALFRED LEE.

Andante moderato.

VOICE. *p* 1. I've a se-cret in my heart, sweet Mar - ie; A

BANJO. *SYM. mf* *p*

tale I would im-part, love to thee; Ev - ry dai - sy in the dell knows my se-cret, knows it well, And yet I dare not tell sweet Ma - rie. When I

mf *cres.*

hold your hand in mine, sweet Mar - ie, A feel - ing most di - vine comes to me; All the world is full of spring, full of

CHORUS. *f*

warb-lers on the wing, And I lis - ten while they sing, sweet Mar - ie. Come to me, sweet Mar - ie, sweet Mar - ie come to me; Not be -

- cause your face is fair, love, to see; But your soul, so pure and sweet, makes my hap - pi - ness complete, makes me fal - ter at your feet, sweet Mar - ie.

D.C.

2 In the morn when I awake, sweet Marie,
Seems to me my heart will break, love, for thee,
Ev'ry wave that shakes the shore seems to sing it o'er and o'er.
Seems to say that I adore sweet Marie.

When the sunset tints the west, sweet Marie,
And I sit down to rest, love, with thee;
Ev'ry star that studs the sky seems to pale and canno^t vie
With the lovelight of your eye, sweet Marie. — C. G.

No. 22.

PATROL COMIQUE.

THOS. HINDLEY.

BANJO. 5th BP..... 5th BP.....

1st.

2nd.

3

No. 23.

MARY BLANE.

BANJO. *Andante.*

p

mf

f

p

cres.

cres.

f

No. 20.

THE DARKIES' DREAM.

G. L. LANSING.

BANJO.

The musical score for 'THE DARKIES' DREAM' is written for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece consists of five staves of music. The first staff contains the initial melody. The second staff continues the melody and includes a time signature change to 2/4. The third staff features two distinct melodic phrases labeled '1st.' and '2nd.'. The fourth and fifth staves continue the piece, with the fourth staff containing a triplet of eighth notes. The piece concludes with a double bar line.

No. 21.

THE OLD FOLKS AT HOME.

BANJO.

The musical score for 'THE OLD FOLKS AT HOME' is written for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked 'Andante.' and the initial dynamic is 'p' (piano). The score consists of four staves. The first staff contains the beginning of the piece. The second staff includes a dynamic marking of 'mf' (mezzo-forte). The third staff is marked 'REFRAIN.' and begins with a dynamic of 'f' (forte). The fourth staff concludes the piece with a final dynamic of 'f' and a fermata over the last note.

No. 18.

THE DARKIES' JUBILEE.

J. M. TURNER.

[illegible]

No. 19.

OLD DOG TRAY.

Andantino moderato.

Andantino moderato.

BANJO.

The musical score for the Banjo part consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). The melody is written in a single line, featuring a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melody and includes a dynamic marking of *mf* (mezzo-forte) and a repeat sign. The third staff features a dynamic marking of *f* (forte) and a crescendo hairpin. The fourth staff concludes the section with a dynamic marking of *cres.* (crescendo) and a final cadence.

No. 16.

TO THE WEST! TO THE WEST!

Moderato.

BANJO. *mf*

No. 17.

WHILE I MY BANJO PLAY.

Moderato.

BANJO. *f*

No. 13.

RING, RING DE BANJO.

Moderato.

BANJO. *mf*

CHORUS.

ff

No. 14.

OH! DEAREST MAY.

Andante.

BANJO. *p*

CHORUS.

f

No. 15.

CAMPTOWN RACES.

Moderato.

BANJO. *mf*

f *mf* *f*

CHORUS.

f *1st.* *2nd.* *ff*

REFRAIN.

sweet thing! Oh! my ba - by, tell me true, Do you love me as I love

you! Oh! my ba - by, tell me true, Do you love me as I love you!

mf

cres.

2 Standing on the corner, didn't mean no harm,
With my Susan Ann Melinda,
Up came a coon, and he grasped her by the arm,
My baby, sweet one:
I took out my razor, and gave to it a swing,
That coon found he was running up against the real thing.
Now he's sorry that he trifled with my baby.
CHO. "Oh, my baby, tell me true, &c.

3 I went to a cake-walk Monday night
With my baby, honey,
Of course this coon had to get in a fight
About my Susan, my Zulu;
Jefferson Smith tried to steal her away,
A coffin left Smith's house yesterday,
He was in it on the dead—'deed he was.
CHO. "Oh, my baby, tell me true, &c.

4 There's a certain yellow coon lives here in town,
He's my Jonah, my hoodoo,
I can't win a cent when he's around,
He's cross-eyed, knock-kneed;
He wears a red tie and a yellow vest,
Some night that coon will be laid to rest,
By his lonely—with a lead pipe—on a dark night.
CHO. "Oh, my baby, tell me true, &c.

5 Ain't got no money, but I'm going to have some,
My baby, honey,
Ain't got no money, but I'm going to have some,
My darling, my daisy;
I know of a "cert," and if I'm right,
I'll dress my baby out of sight
In ribbons—red hats—laces.
CHO. "Oh, my baby, tell me true, &c.

6 Sweet-corn ripe, with 'possum on the side,
With gravy, sweet potatoes,
This nigger's mouth then opens wide,
Hallelujah, my goodness;
Some folks kick for turkey and snipe,
But give this coon a corn-cob pipe,
And he's happy with his baby, sweet thing.
CHO. "Oh, my baby, tell me true, &c.

No. 12. STANDING ON THE CORNER, DIDN'T MEAN NO HARM.

GEO. EVANS.

Moderato.

VOICE. 

1. Did you e'er see Su - san Ann Me -

BANJO. 




lin - da Jane Brown! She's my ba - by, my hon - ey, She's the sweet - est col - or'd gal in



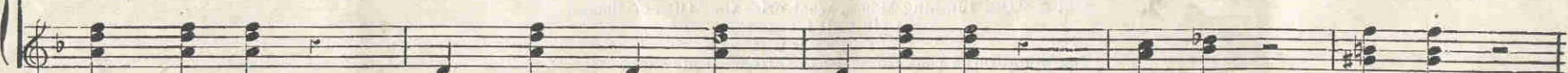


this here town, My Su - san, an - gel; Su - san Ann Me - lin - Me - lin - Me





lin - da Jane Brown, She's ad - mir'd by all the col - or'd boys for miles a - round, My ba - by, hon - ey,



2 Now once I was a cabman,
But fate was awful hard;
I never earned enough to treat
The fellows down our yard.
It's bad enough to go about
All day without a job,
But when you get a fare and then
Get "bilked" for eighteen bob—

CHO. It ain't all lavender,
Don't you think it is;
You look a blessed fool you know, if you haven't your yard sponulised,
It ain't all lavender
To find your fare has gone,
After waiting from ten till five the following morn—
Which seems a week or two.

3 I love to see a drama,
Well! when it ain't too dry;
On Saturday nights I always go
Up in the "gods" so high.
When Charlotte comes along with me
I tell you straight it's grand;
We reg'lar eat the acting there,
But when you have to stand—

CHO. It ain't all lavender,
Don't you think it is;
What with the crowded houses, fish and the cord'roy troupe's
It ain't all lavender,
It makes you warm a bit;
You had better have paid a bob down in the pit—
For just an hour or two.

4 The day we spent our honeymoon,
We went to Barking Creek;
"What are the wild waves saying of?"
I reg'lar heard 'em speak.
But when out in our little boat,
My wife came over queer,
She had a nip of brandy, then
She said, "I say, my dear!—

CHO. It ain't all lavender,
Don't you think it is."
Said I, "Oh, Jumping Moses, what price the 'Otto of Roses!
It ain't all lavender
Your appetite it stops;
You would think that Rimmel had shifted all his shops—
For just a mile or two.

No. 24.

THE COONS' DANCE.

ALBERTO HIMAN.

Tempo di Schottische.

BANJO. *mf*

1st. 2nd.

1st. 2nd.

No. 11.

IT AIN'T ALL LAVENDER.

SYM. Moderato.

JOSEPH TABRA.

PIANO. *f*



VOICE.

1. Some say that life's all ho - ney, but With me life has been hard; The ho - ney - bees they

BANJO. *p* *cres.*



nev - er come To lay in our back - yard; Of course, its right e - nough for those With

mf



stock - ings fill'd with "quids," But when a man has got a wife And nine - teen squall - ing kids.....

cres.



CHORUS. 1st *p* 2nd *ff*.

It ain't all la - ven - der, Don't you think it is, Es - pe - cial - ly when the bro - o - kers, col - lar your tongs and po - o - kers, It



VOICE. 1. As I was a coming from a friend-ly call, I saw some kip-pers on a cos-ter's stall. So I ask'd the price of the

BANJO.

mer-chant there, And he says, "gov'-nor, a pen-ny a pair," So he tied up a cou-ple with a piece of rope, I

paid the pen-ny and pre-par'd to slope. Says he, "don't car-ry 'em but leave 'em a-lone; Like lit-tle Bo Peep's sheep they'll walk home."

CHORUS. Oh, them gold-en kip-pers! oh, them gold-en kip-pers! Ev-'ry nose straight up it goes, and ev-'ry-bo-dy shout-ed mur-der!

Oh, them gold-en kip-pers! phew, them gold-en kippers! I've had to throw them gold-en kip-pers in the gold-en street, street.

1st. 2nd.

2.
As I walked along, a manure cart stopped
To see if *anything* by chance had dropped,
And a policeman muttered, who was standing near,
"There's something wrong with the gas down here."
Then a soldier halted, and saluted me,
Said I, "what's wrong?" "all right," said he,
'To superior rank I've always knelt,
And they're the *rankest* I ever smelt."
Oh, them golden kippers! &c.

3.
Well at last these kippers to the door I led,
Our tom-cat smelt 'em, and he fell down dead,
And my wife said, "Charlie, this will be my death;
You are drunk again—I smell your breath."
Said the sanitary man, "I'm just in time
With Condy's fluid and chloride of lime,
But the cattle plague, I'm afraid, remains,
So I'll send some men to attend to the drains.
Oh, them golden kippers! &c.

4.
For three months afterwards the doctor came,
And the plumbers tinkered at the same old game.
And what with the snow and the rain, oh lor'
Well, I was laid up six months more.
And when I reckoned all the exes through,
What with the plumber and the doctor, too.
Before I managed of the lot to be rid,
Them kippers cost me fifty quid.
Oh, them golden kippers! &c.

CLOSE.

§ SYM.

ЧНО. Well, she was close, (*sym.*) close, (*sym.*)
I nearly started laughing, I did, I did indeed,
But when she said, "Maria, please light the copper fire,
It was close, (*sym.*)" very close indeed.

No. 25.

THE MANHATTAN BEACH.

Tempo Marche Militaire.

JOHN PHILIP SOUSA.

BANJO.

ff *p* *f* *ff* *ff* *p* *f* *ff* *p* *p* *ff* *p*

No. 26.

THE HIGH SCHOOL CADETS.

Marziale.

JOHN PHILIP SOUSA.

BANJO.

ff *cres.* *mf* *pp* *ff*

Four staves of musical notation. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. Dynamics include *p*, *cres.*, and *ff*.

No. 27.

THE WASHINGTON POST.

Tempo marziale.

JOHN PHILIP SOUSA.

Musical score for 'The Washington Post' by John Philip Sousa, marked 'Tempo marziale'. It is for Banjo, 6/8 time. The score includes first and second endings. Dynamics include *ff*, *mf*, *f*, *p*, and *cres.*

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